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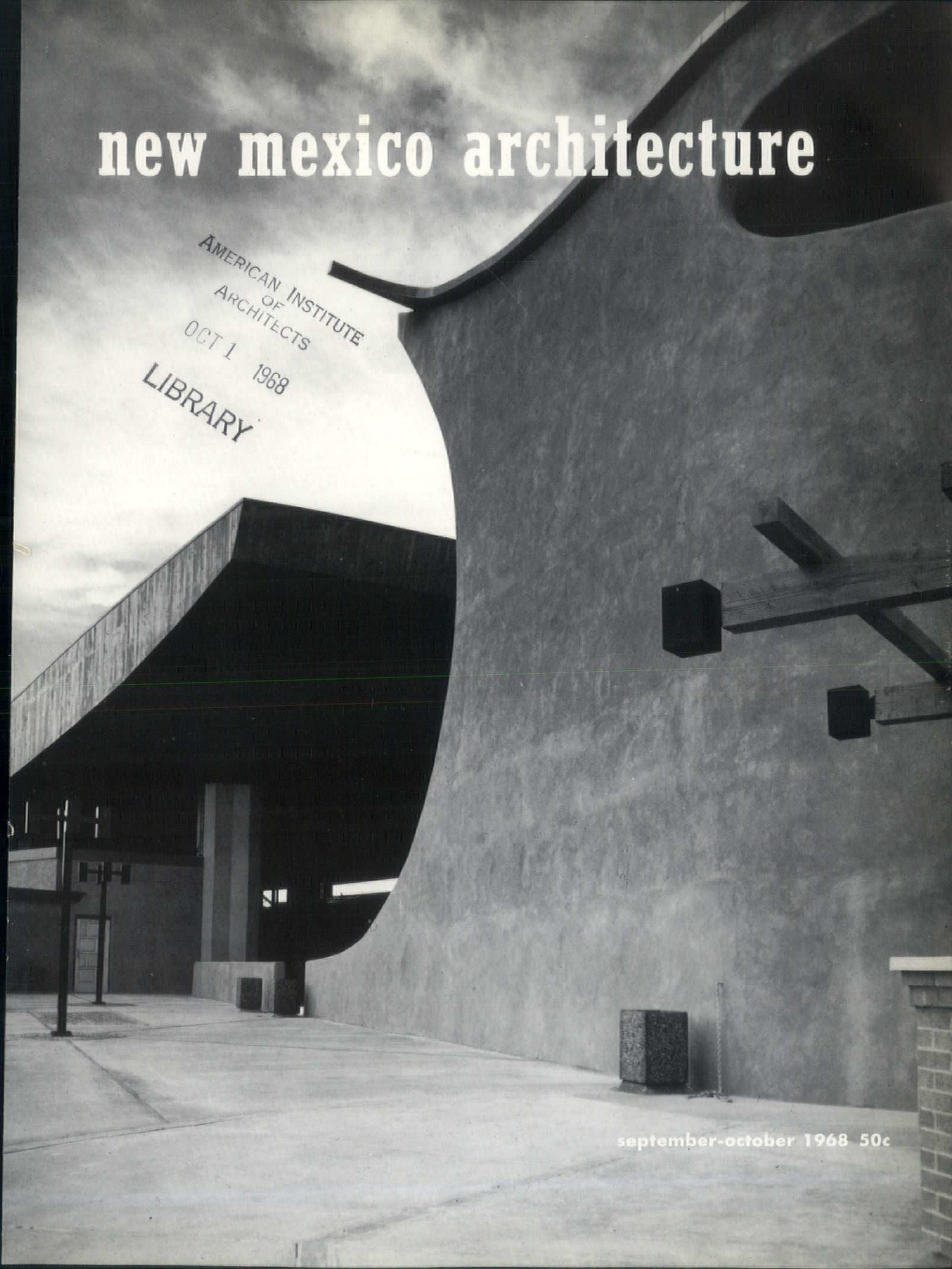

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nma

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(Cover — Santa Fe Opera — Alan Stoker — photographer)

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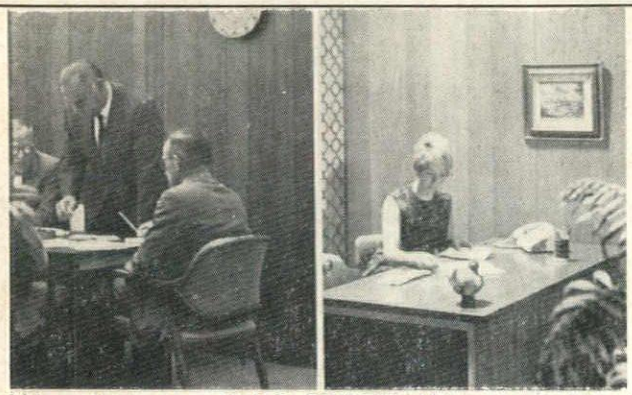

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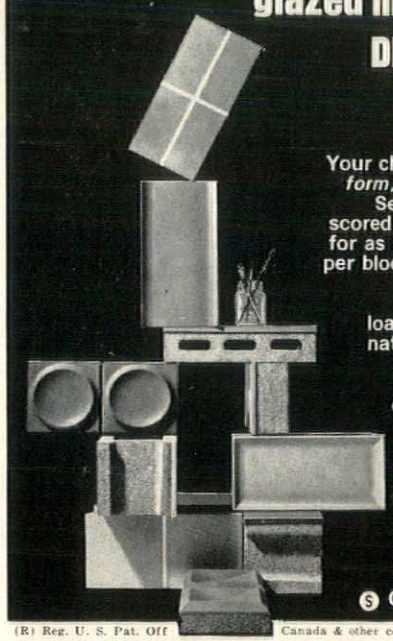

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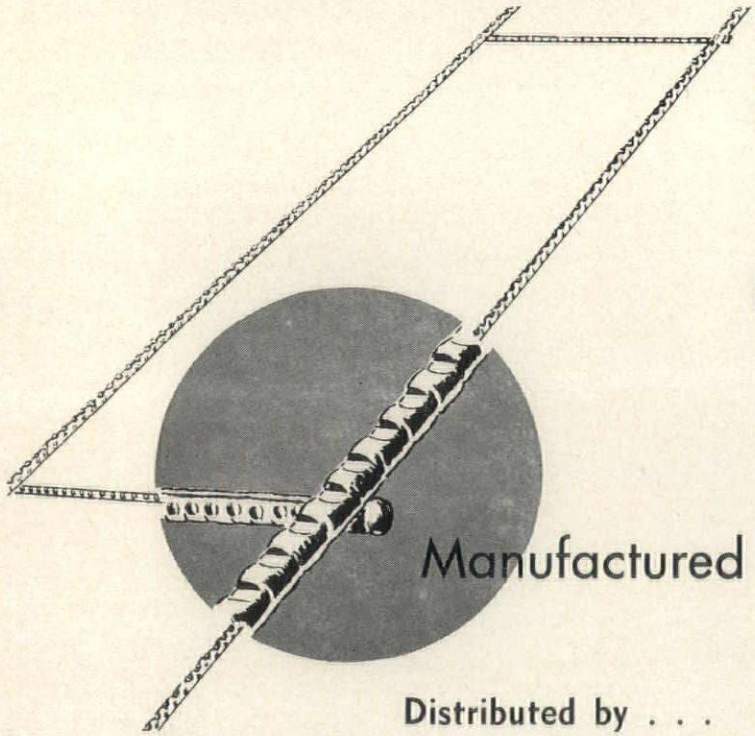

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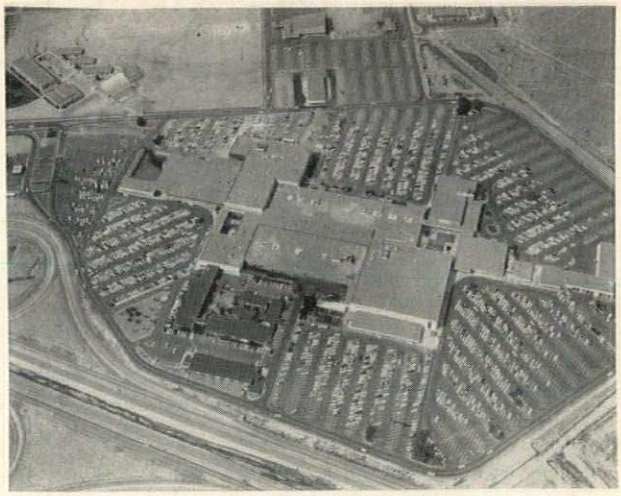

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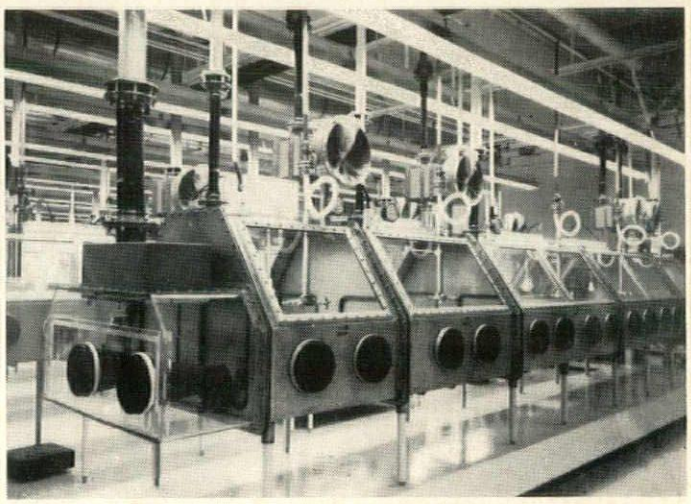

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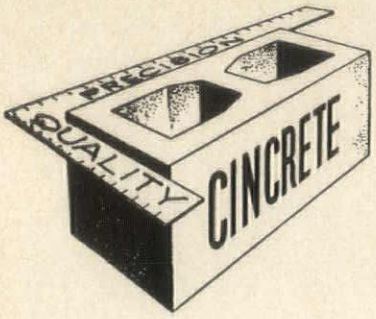

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DEADLINE FOR AWARDS IS OCTOBER 1, 1968

As announced in the July-August issue of *NMA* two awards are to be made by the New Mexico Arts Commission.

1) "AWARD OF EXCELLENCE" FOR NEW CONSTRUCTION

The award will be presented to the designers of any man-made structure or structures built within the state of New Mexico, and which enhance the environment for Man.

2) "AWARD OF EXCELLENCE" IN THE FIELD OF HISTORIC PRESERVATION

This award will recognize valuable efforts in the preservation of significant architecture, artifacts, or sites of historical importance.

The New Mexico Society of Architects will administer the awards program. All citizens of New Mexico are invited to submit nominations.

The Dead-Line for Receipt of Nominations Is October 1, 1968

Send to John P. Conron, Box 935, Santa Fe, N. M. 87501

NEWLY REGISTERED ARCHITECTS

At its August 22, 1968 meeting, the New Mexico Board of Examiners for Architects granted architectural registration to the following five applicants:

Richard L. Killian, Hobbs, New Mexico
Loran Francis Huber, Clovis, New Mexico
Arthur L. Wood, Albuquerque, New Mexico
Donald A. Krueger, Albuquerque, New Mexico
Manuel A. Fernandez, Albuquerque, New Mexico

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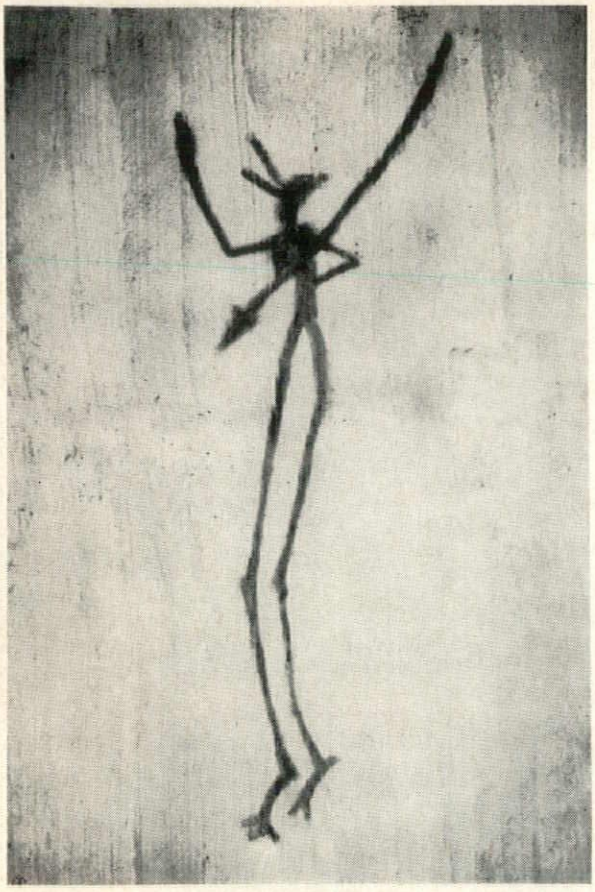
A NEW CAT HOUSE IN ALBUQUERQUE

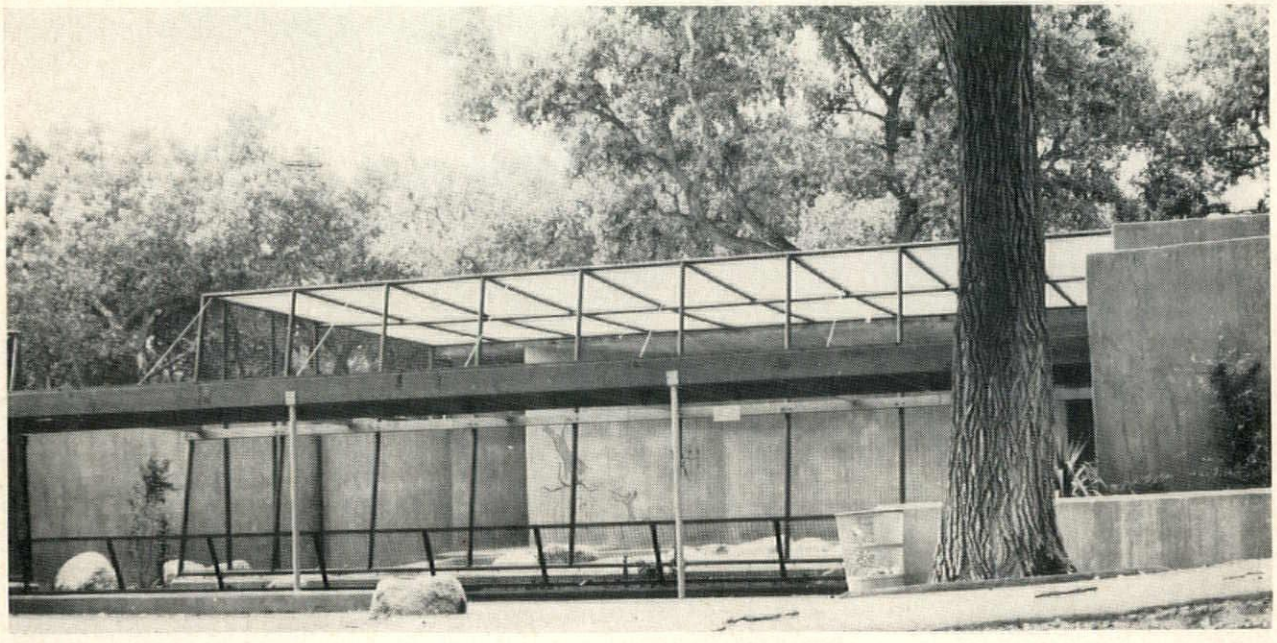
the feline exhibit at the Rio Grande Zoological Park

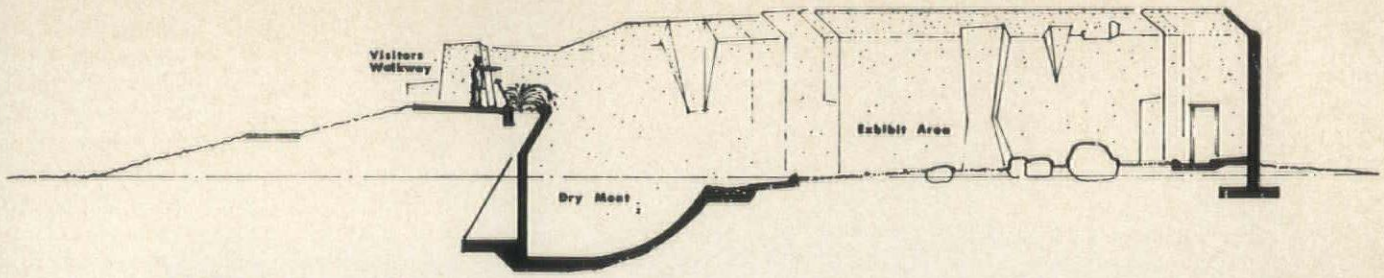
Pacheco and Graham, Architects



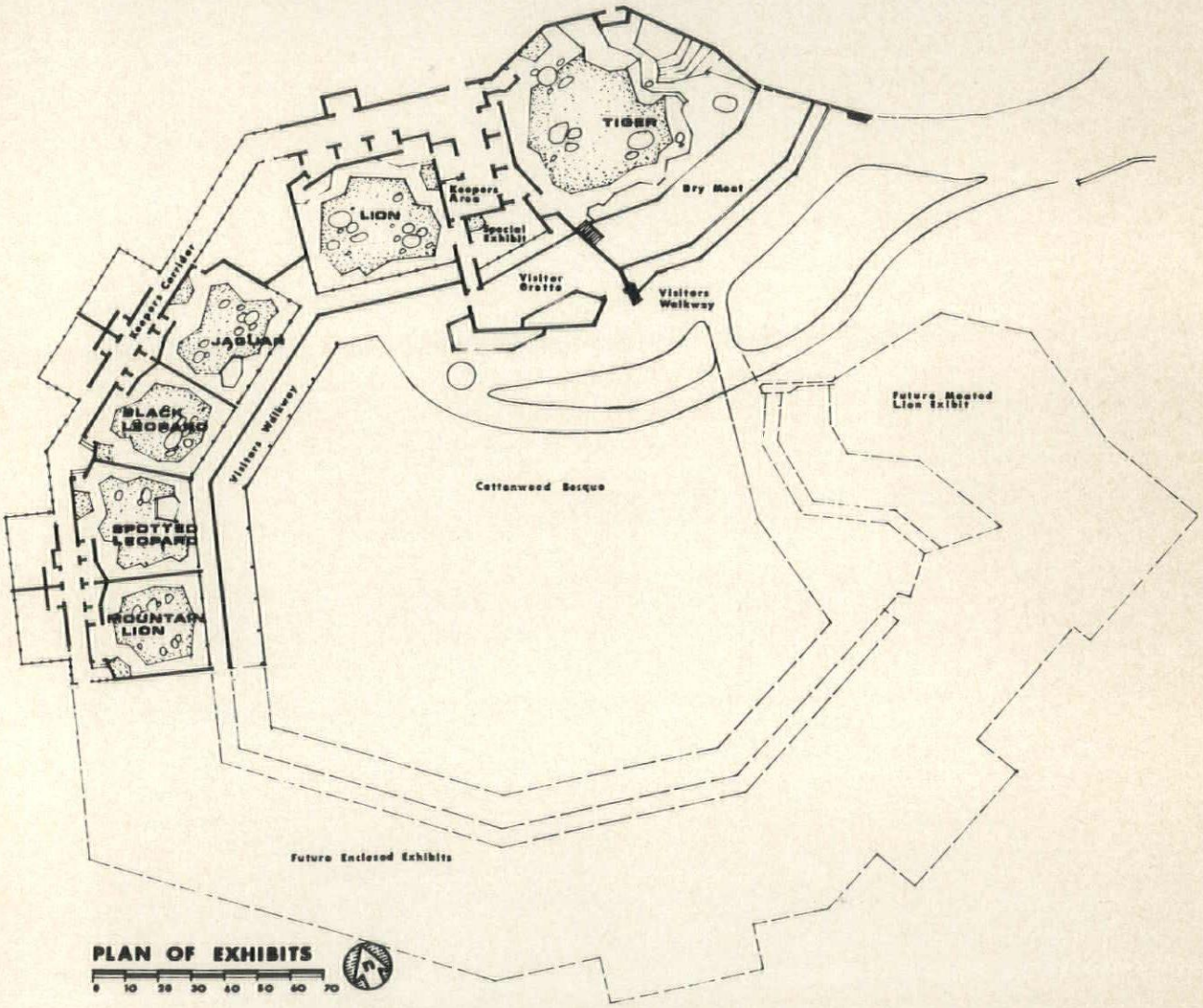
An attempt has been made in this complex to equate man with nature. These animals are a part of man's environment and background, even though they now seem quite remote. To convey this feeling, primitive drawings from the areas indigenous to the animals were selected and placed upon the walls of the exhibits. For the leopards and African lion, the drawings reflect bushman paintings of Central Africa. The jaguar exhibit has pictorial forms as drawn by the people of the Aztec culture. The drawings and petroglyphs in the mountain lion exhibit were taken from the local countryside. *(See sketches bottom page 9, and photo this page).*

The program called for the display and handling of the major feline species including tiger, African lion, jaguar, black and spotted leopards and the North American mountain lion. First considerations were given to open-moated exhibits for all species but plans were later modified to include only the tiger in a moated exhibit. This decision was made because of the high cost of construction for moated areas. The tiger was chosen for the open exhibit because of his natural affinity for water and his visual size when viewed from the distance of the moat.





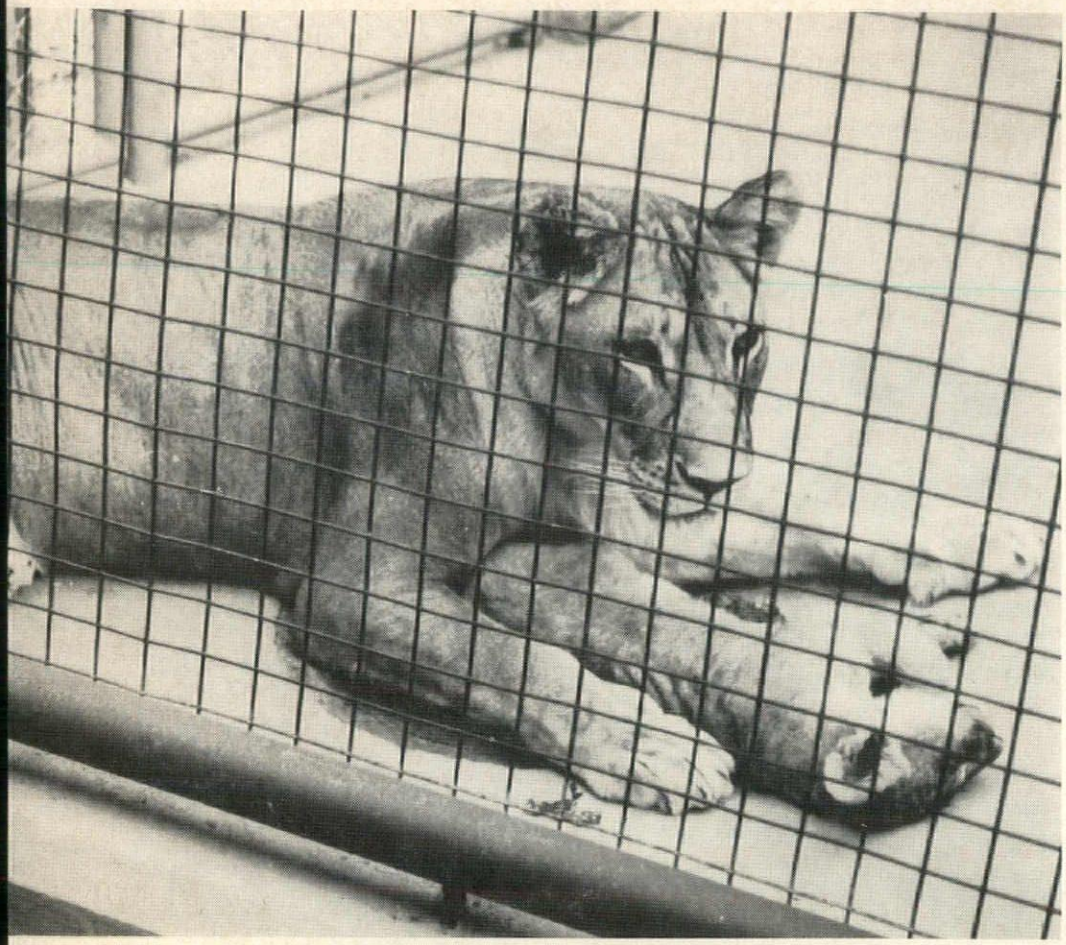
SECTION AT TIGER EXHIBIT

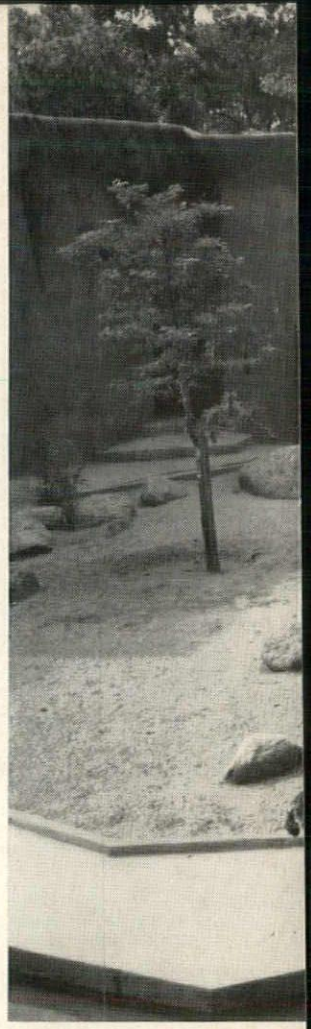


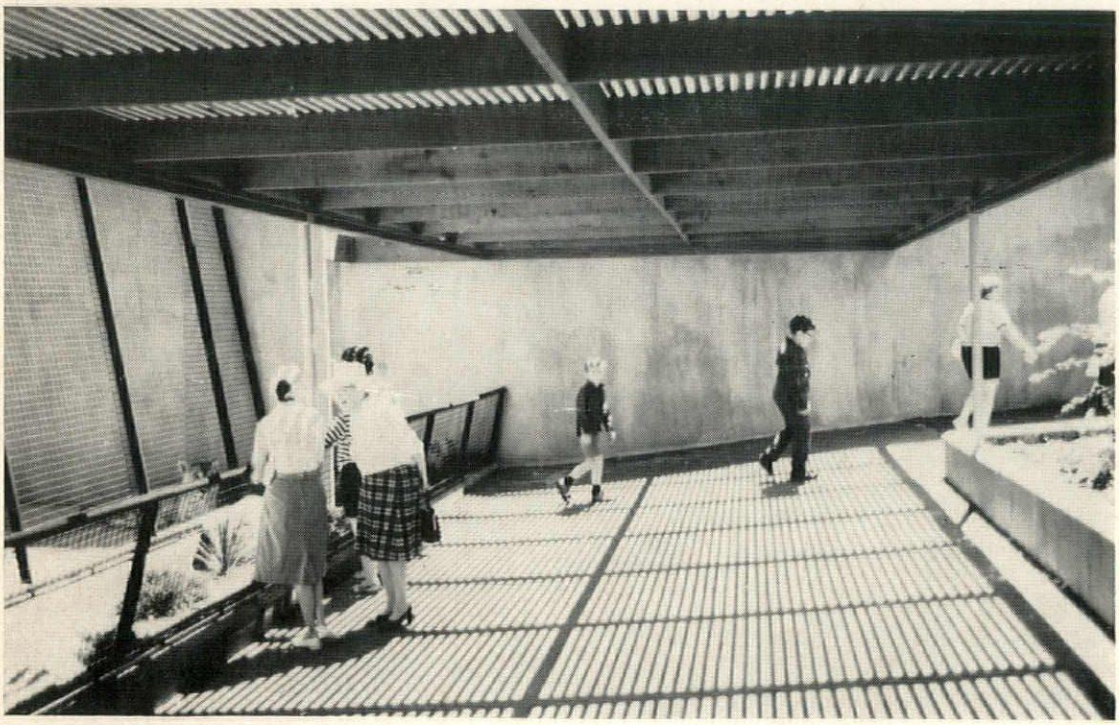
PLAN OF EXHIBITS

The visitor views this exhibit across an 18-foot dry moat that exceeds the tiger's jumping ability. The surrounding wall is also 18 feet high with a 3-foot overhang to foil any attempted escape. A waterfall, located on the wall, recirculates water at a rate of six gallons per second with the overflow forming a water trough at the edge of the dry moat. The tigers will frequently play and relax in the water areas. Further protection of the visitors from the animal area is provided by a sloping guard rail and intensive thorn-type landscaping.

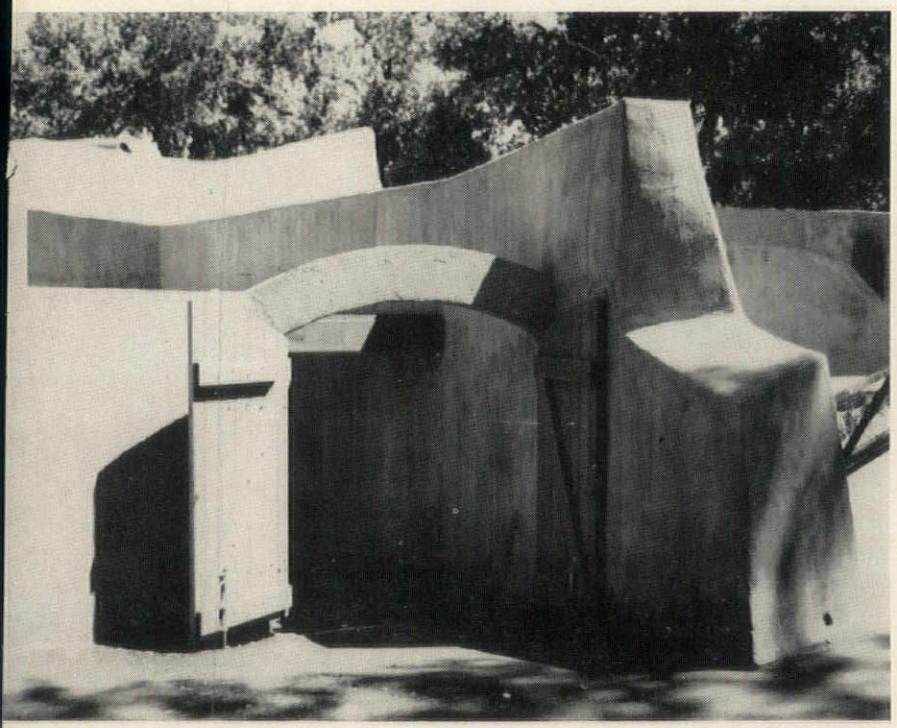
The back wall of the exhibit will later form a backdrop for a rhinocerous exhibit and provision has been made for future eye-level viewing of the exhibit through glassed areas. The intent of the designer in the tiger exhibit and throughout the complex was to suggest the natural setting without attempting to duplicate nature.







Dick Kent—Photographer



The Visitor's Grotto and Special Exhibit Area is a small enclosed space designed to display animals on a temporary basis. The area can be closed for isolation and maternity purposes. The remaining five exhibits are enclosed with welded pipe and 2 x 2 steel mesh. Granite boulders, taken from nearby mountains, were used in each of the exhibits.

The keeper's area and sleeping pens located to the rear of the exhibits are designed to provide an efficient method of feeding and taking care of the animals while protecting the keeper. The basic module of the service area was formed by the use of a transfer cage which serves as a runway between exhibits and can also be used for holding the animals during the veterinarian's examination. Each of the exhibits is backed up with an outdoor holding pen that will be used to house spare or sick animals, as required.

In the design and layout of a complex of this nature, the architect is faced with a unique client as he must design for the activities and life patterns of the animals themselves. The ordinary construction concepts and design limitations must give way to disciplines that are quite unique to the field of zoo design. — *C. G.*

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Pacheco and Graham, Architects
Albuquerque, New Mexico
Channell Graham, AIA, Partner in charge of project.

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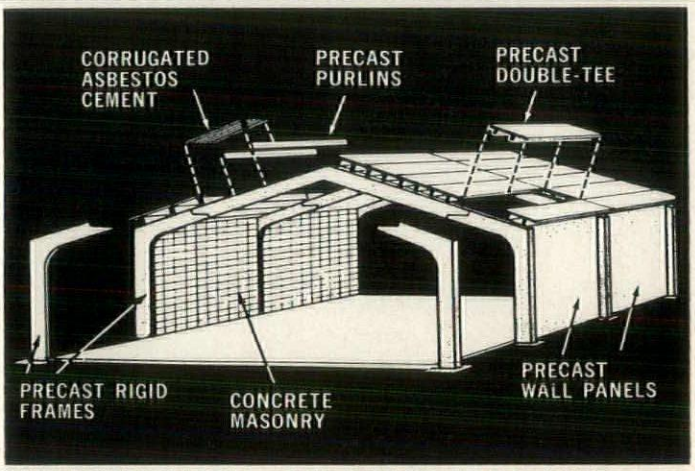

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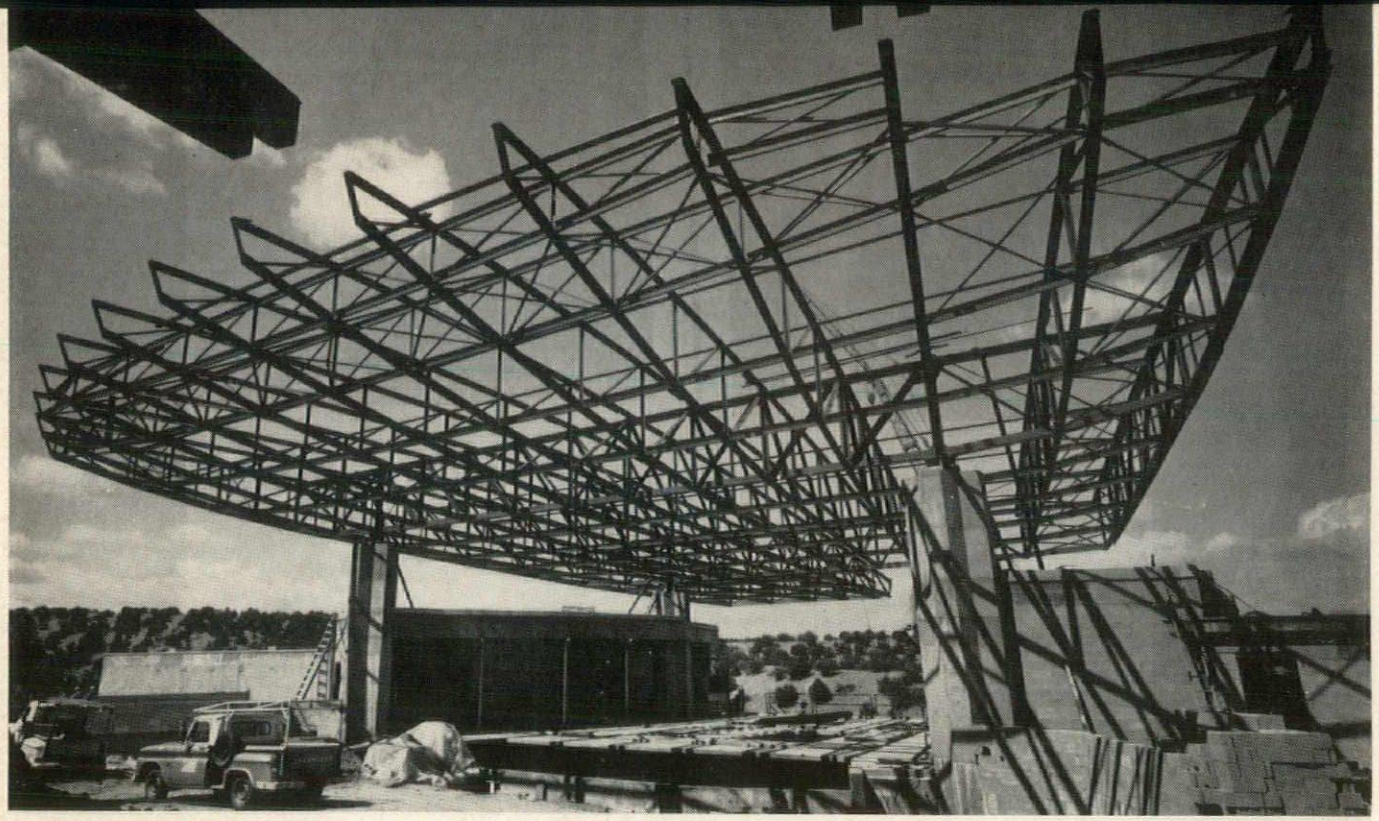
from the ashes of disaster arose a new theater the SANTA FE OPERA

On July 27, 1967 the Santa Fe Open Theater was destroyed by fire. The blaze began at approximately 3:30 A.M. Of undetermined cause, the fire started under the stage and quickly spread throughout the structure. All that remained of the once proud opera were the two concrete balcony stairways, the small box office structure, and an indomitable will to begin again.

The original theater and its balcony expansion was reported in the September-October issue of *New Mexico Architecture*. The model for this new opera house, along with a description of the expanded facilities, was published in the November-December 1967 *NMA*.



The Stage roof which covers more than one quarter of an acre, provides stand-up space to manipulate all of the Stage lighting, spots, floods and accent lights and contains more than 13½ miles of electric wire to facilitate the controls.

The balcony steps left standing after the fire, now lead somewhere: to the new theater balcony.

THE SANTA FE OPERA ASSOCIATION

John O. Crosby, General Director

ARCHITECTS

McHugh and Kidder, Architects
Santa Fe, New Mexico
John T. Midyette III, Project Captain

STRUCTURAL DESIGN

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Santa Fe, New Mexico

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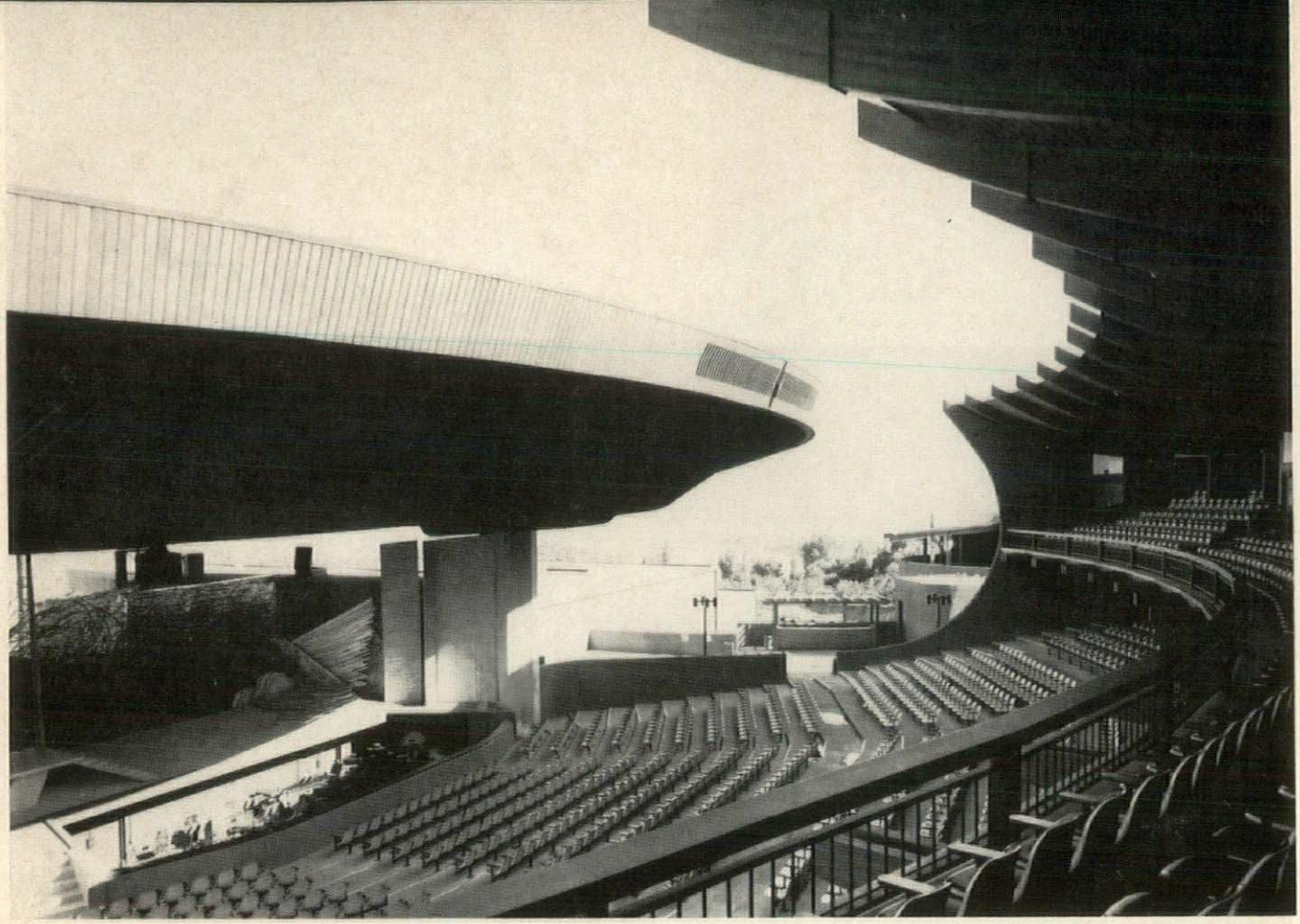
"True to his own predictions, and contrary to those of the enlightened pessimists, Crosby opened his new theater, on schedule, July 2, 1968. It is a magnificent new house that combines the charm of its predecessor with the advantages of enlarged facilities and improved technical resources. The theater is a triumph in just about every way, and — more important — it seems to be housing some extraordinary artistic commodities. Crosby has survived disaster without compromising integrity."

Martin Bernheimer, Music Critic,
Los Angeles Times, August 13, 1968



"The Santa Fe Opera Company isn't real. What I witnessed or thought I witnessed a week and a half ago when I seem to recall visiting a grand hilltop in New Mexico was so patently improbable that I now believe I had gone on a hallucinatory trip.

"I persist in thinking that I arrived at a full-blown opera evening virtually in the middle of desert-like grazing lands, and entered a structure of sweeping modern design. While most of the audience sat under a broad redwood roof extending over the balcony and beyond or under a stage canopy reaching towards it, I sat in a space between, bared to the elements, with sky and stars overhead. Yet from the handsome deep stage, open at its rear to a distant dark horizon of mountains and the lights of Los Alamos, I heard everything perfectly. The clear tone and diction of the soloists, and the chorus' extra-sonorous singing, were unaffected by the cool breeze that washed the air between.

"The large orchestra, sunk to a depth that rendered even the conductor invisible in a pit larger than that at the San Francisco Opera House, played with full spirit yet never overpowered the voices — the Bayreuth ideal.

"The opera was a new one, Hans Werner Henze's 'The Bassarids.' The principals were first rate, the production strikingly designed.

"It was not to be believed. Twelve months before, the entire Santa Fe Opera house with all its contents had burned to the ground—total wipeout. Yet here it was again, with a finished production in one of America's handsomest operatic settings."

Robert Commanday, Music Critic, San Francisco Sunday Examiner and Chronicle

"In the eternal, brooding mountains of New Mexico, things take a long time to grow and even longer to change. Yet amid the Sangre de Cristo range outside Santa Fe this year, a dramatic new feature has jutted up in a matter of months. It is the Santa Fe Opera Company's new theater, a bold cross between an open-air arena and a Pueblo fortress. It has no side walls, and its see-through stage provides the action with a striking natural backdrop of dancing hills. Above the orchestra seats, a redwood-beamed adobe canopy sweeps upward, then breaks off abruptly to reveal a broad area of New Mexico sky.

"The structure is really something, especially since a year ago it was really nothing. Fire destroyed the old 1957 building in midseason last year (TIME, Aug. 4, 1967). Against awesome odds, General Director John Crosby rode herd on a double-shift construction schedule through the winter and spring to get the house ready for last month's season opener."

TIME — *August 23, 1968*

"Whatever Santa Fe has accomplished in the past 11 years can be credited to Crosby, a man of singular vision and devotion who oversees every detail on-stage, off-stage and backstage. Building the new theater in a mere 300 days and going ahead on schedule with an ambitious season, Crosby has managed to turn disaster into relative triumph."

Martin Bernheimer, Music Critic
Los Angeles Times
Sunday, August 25, 1968

John Reardon as Pentheus and Loren Driscoll as Dionysus in the 1968 production of the Bassarids.

All Photographs — Allan Stoker

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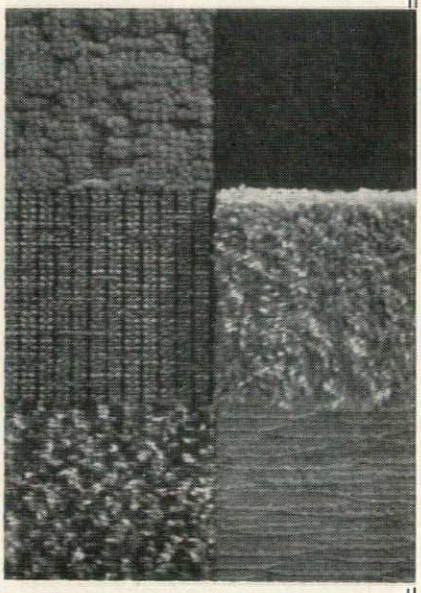

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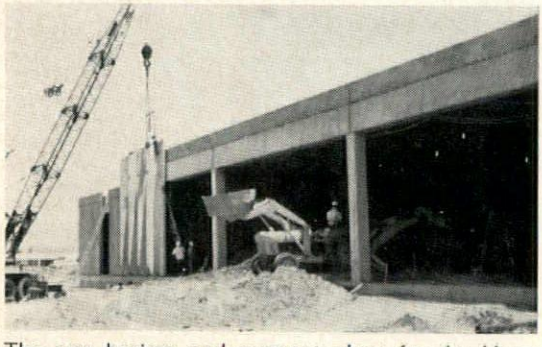

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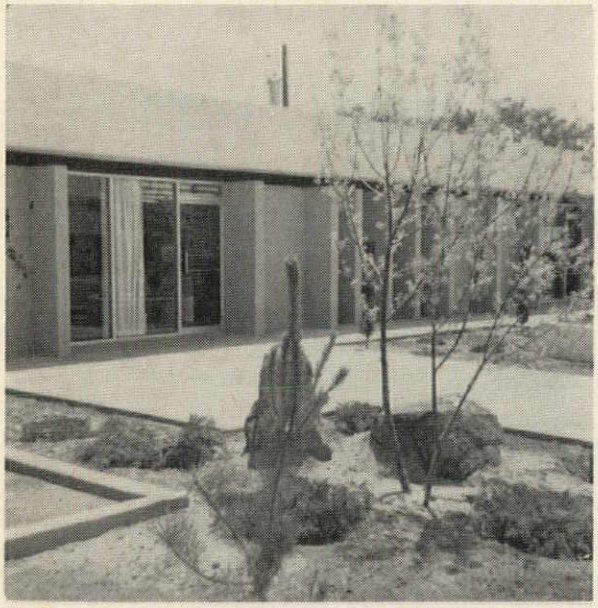

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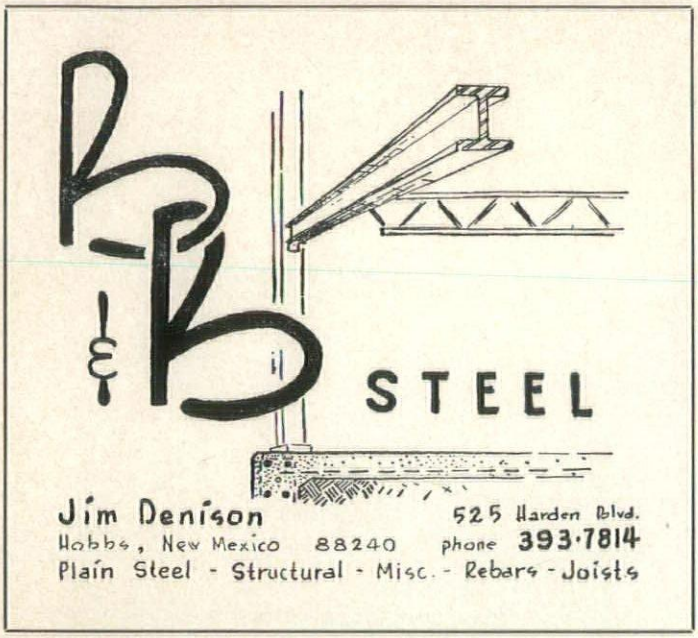

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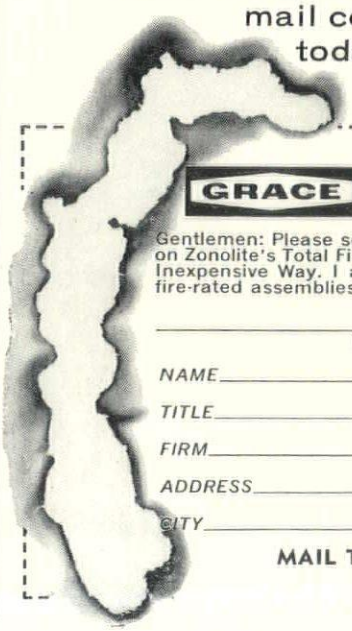

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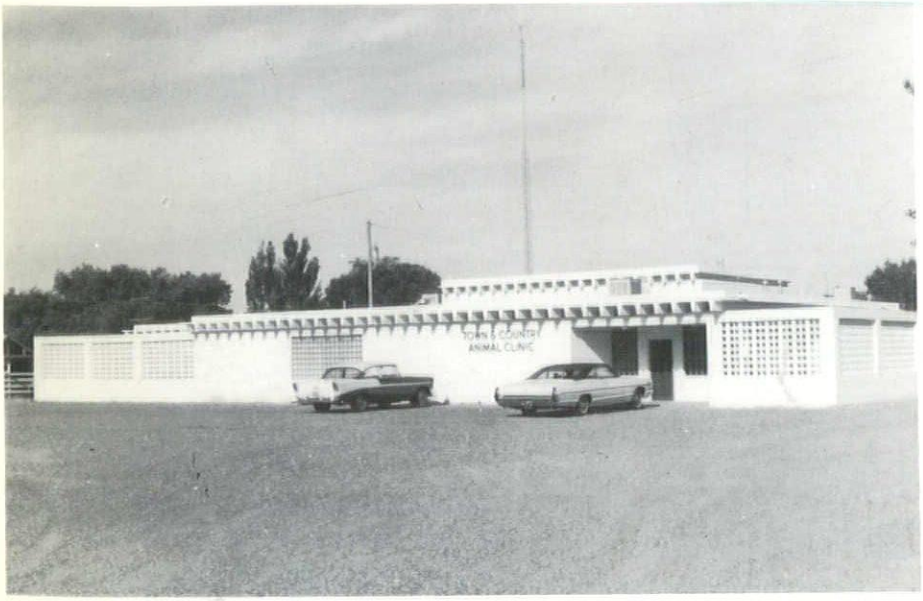

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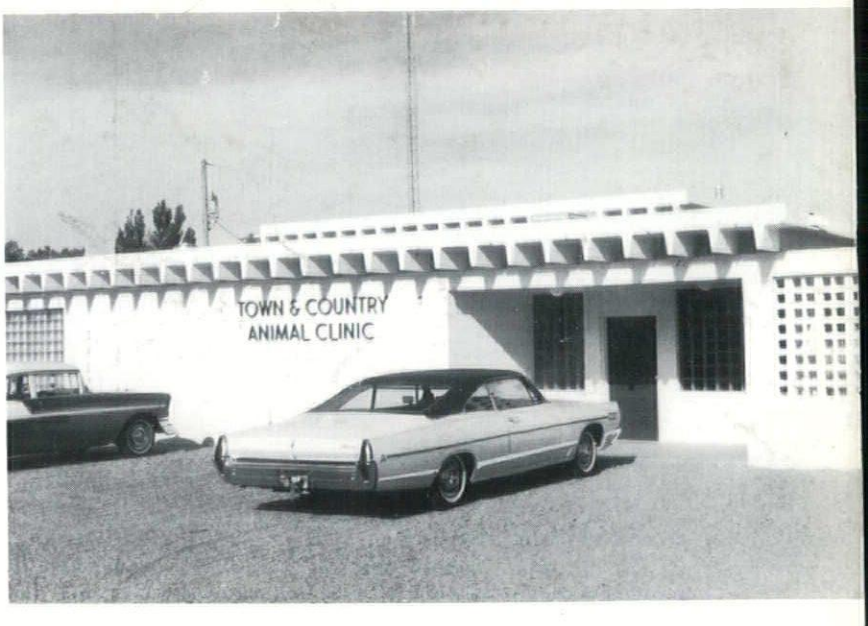

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